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The «TV Stage Discourse» Definition as to TV Art Program Director Activity

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*Hermeneutic-discourse type of art director's creative activity was analyzed in the article. Examining literature material, the TV stage discourse was shown as visual-symbolic structure of art text on TV within indirect communication with spectator in the format of complete program concept.**Keywords: TV stage discourse, TV art program director, indirect communication, audio-visual image.*

Introduction

Investigation of traditions for art text work of directors in theatre, cinema and TV demonstrates a problem that has been appeared within origin definition of author and director presence limits in stage or screen interpretation of art text. While inserting literature text into TV program, translating this text from verbal into audio-visual language, the director offers TV spectator an equivalent of art work expressed by special means of television. Director's work describes the result of hermeneutically-discursive activity for creative person analyzing literature material and allows to judge professional competence of its creator. As an author of the TV work, TV director is responsible in full for TV text interpretation, therefore in the program all literature material can't be embraced, represent diversity of heroes, nuances of psychology, vital searching.

Classical model of interaction for addresser with audience assumes normative reflection of

work on screen as to orientation on social ideal, which exists in a certain period of history, and simultaneous transformation extra-art reality into art image, as the product of director's creativity. Especially, word phonation layer turns out to be poetically specified not exhaustively, but roughly and tone by which words and word combinations are pronounced and circumstance concerned with expression of psychological component and functions for the speaker, reveal profound text sense and enable transformation of written text into speech.

Certainly, tone designation for phrase sense expression is just approximate and it leaves opened substantial range of acceptable way pronunciation for words and word combinations. However, projecting director's intention on TV version, the director predicts choice of the performer, who is voicing the text, exposes peculiarity of the sounding speech even at the primary stage of development, nevertheless it is very important.

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Sounding layer of the work, which is filled with heterogeneous points of incomplete determinacy, supposes communicative aspect entailed with dynamically changing human interrelation.

Speech of the performer, who is assigning author's text, contains purposeful word action with an aim to immerse audience in the author's world and to carry on the dialog. Communicative principle of text structuring into sounding space of TV program becomes sign-speech combination, which carries value senses for speech culture of addresser. In this case peculiarity of director's artifacts becomes direct presence of the performer for art act realization.

Interpreting text on the basis of permanent «dialog» with hypothetic TV spectator, the director of TV art programs forecasts process of indirect communication with addressee. Projection of spectator's reaction promotes choosing the key to recode director's sign text meanings and this operation is simultaneously carried on aimed interpretation action.

It is considered, that activity of art program TV director reveals spiritually-esthetic efficiency in the author's life, his original view of the world, and thereby it makes sense of the whole program peerless. Referring to poetical researches of art texts (N. A. Veselovsky, V. V. Vinogradov, V. Y. Propp, B. V. Tomashevsky and others), we consider, that author's word perception process by TV director is based on scientific, professional cognition of literature material (according to abstraction as basic stage for future penetration in subject of studying).

Materials and methods of research

The research is focused on procedure of art text transmutation into sounding word of TV work by the reflection of author's individual world picture, which is realized into the stage discourse by TV director. Communicative adequacy of TV director's interpretative actions promotes

defining of text objects and choosing «model of communication with spectator» (Pobereznikova, 2004).

It is possible to bring the definition «stage discourse» in at this stage of TV director's work with text. Our aim is not comprehensive critical analysis of stockpiled diversity for definitions of this phenomenon. We are to concentrate our attention just on several definitions that could be fundamental for connotation of the definition «stage discourse».

Creating TV screen version of literature material, we are not interested in such denotative meaning of expression, but reading of these meanings, which are implied, nevertheless are kept unexpressed, unvoiced, and are masked as «have already been read». Exactly, in our research we are interested in «unexpressed» of the text, which is shaped according to orientation of TV director to active and dominant direction of TV action – TV communicator, that is sounding author's text.

In modern traditions of domestic and foreign science (N. D. Arutyunova, V. G. Borotko, T. A. Dein Van, M. R. Makarov, E. V. Paducheva, K. F. Sedov, V. N. Stepanov, etc.) discourse is considered as «holistic speech behavior in diversity of its cognitive-communicative functions» (Sedov, 2004, p.7), where speech action is considered as mechanism of interrelationship between people, that is dialogue.

According to abovementioned, we are to focus our attention to phenomenological approach as to discourse definition for studying of speech ideation ontogenesis (M. L. Makarov, K. F. Sedov, O. B. Sirotinina, etc.). These researchers interpret discourse as socially significant interrelationship of people, which is accompanied with verbal-sign structure of communication, where expression is organized in unordinary manner. In our opinion, discourse ideation has that artist, who reviews not only the way of deduction, argumentation,

but he can also value these arguments. Advanced discourse ideation enables TV director to work over material according to his creative imagination.

In the context of our researching it is necessary to analyze application of «discourse» definition in the means of mass information from the psycholinguistic-hermeneutic point of view (A. A. Brudniy, A. A. Zalevskaya, V. N. Stepanov, I. A. Sternin, etc.). In this case, the key-definition becomes «provocative discourse», which «includes communicative expectations of the partner and exceeds them, herewith gives multiple choices to often radical opposite interpretations under its complex semantic structure and realization of indirect communication strategy within single construction» (Stepanov, 2005, p.11). It is considered, that the most important moment of purpose functioning for TV director work as addresser: to advertise psychological condition of the performer- TV communicative person with the aim to determine identical sensation of hypothetic addressee – TV spectator.

In the communicative approach discourse is interpreted as verbal communication (K. V. Kiuru, S. V. Menshenina, Yu. V. Tsherbinina, etc.), dialogue, conversation, that is type of dialogical ideation. Reverse virtual reactions, which appear in this case, are saturated emotionally, continuously, strongly and communicative adequate.

Special attention deserves the definition «discourse of staging» (O. Ducrot, A. Ubersfeld, P. Pavis, etc.) in stage direction, which comes from linguistic methodology, supposes presence of addresser and addressee and exists in verbal and visual dimension, and so it reflects construction of director's imagination. As to the abovementioned it is appropriate to use definition «director's discourse» in the director's analysis of work for implementation on TV screen. Hereby, we have been studying the stage discourse as one

of the aspects for director's concept projecting art programs, in other words – work with art texts, and in high importance – voicing text by performer.

It could be doubtful, whether the definition «stage discourse» and «discourse of staging» are identical. Unconditionally, the stage discourse and discourse of staging have several contact points: they are dialectic by its nature; they are depended on dramatic conflict and means of its settlement; they are dialogically-formed; they lead to text code revealing, that profoundly codified by the author. According to this argumentation, we are going to analyze priory words in these definitions that will enable to separate the abovementioned notions.

Sense of the word combination «discourse of staging» tends to the second word: discourse of STAGING, as a noun in the genitive case is the main in word combination according to speech logic law. Correspondently, this word combination reflects creative process of director's sense origination, includes all diversity of performance creation, reflects specific manner of usage for all theatre's expressive means. It is possible to affirm, that discourse of staging provokes active unification of word space and nonverbal space of stage. Brining the definition «stage discourse» into our research work, we focus our attention on the word DISCOURSE, and apply this notion not to the whole TV program, but only to director's analyses of literature text, which is not heard form TV screen, but gradually becomes the «enliven word».

In the context of our researching we consider sounding literature text on the TV screen taken in event aspect of the whole program and sounded by the performer as purposeful word action, as connecting component of interaction between hero and TV spectator. It is called «verbalized text» (Kiuru, 2005, p.3) and it is fixed by the TV director parsing art text with an aim to make its sounding TV analogue.

The most persuading patterns of the stage discourse creation are such TV forms of programs as literature theatre, solo performance, reading from screen («I was poet on the earth» about poet V. Sokolov, director A. Shuvikov; «More than love» about O. Mendelshtam and O. Vaksel, director T. Malova; «The soul keeps» about poet N. Rubtsov, director D. Chernetsov; «The islands» about Zabolotskiy, author A. Morozov, etc.). The author's text is represented in full in them, thou speech score of the stage discourse does not always reflect all gorgeousness of literature basis. It takes us to the opinion that author's texts of literature-dramatic programs are periphery-placed on television.

Unlike philological analysis of art text, dialogue communication with hypothetic spectator is arranged in literature consciousness of literature work (G. V. Artobolevskiy, S. S. Klitin, A. N. Petrova, etc.). It enables to reveal undoubted similarity of the stage discourse with the discourse of staging and the provocative discourse, in which discourse ideation of the addresser possesses performative power and detects on the sphere of his rhetoric, presuppositions and expressions.

The most vivid examples are TV programs, in which director's position reveals not just in author's biography telling, and also in texts of author. For example, in the program «Orlontana» (State TV Radio Channel «Culture», 2006) director V. Tkachev represents verses of D. Andreev as cosmic signs; in the program «Monologue stretching life» (State TV Radio Channel «Culture», 2006, director Y. Nazarov) verses of S. Lipkin sound in the ambience of stretched string and appears strain from consciousness that poet's creativity is so fragile and it could be easily lost by contemporaries; in solo performance «Iron rider» (State TV Radio Channel «Culture», 2008, director L. Khmel'nitskaya) image of Pushkin's Peter I is made by M. Kazakov as image of Mephistopheles

in «Faust» J. Goethe. Solo model of TV voicing, which is inherent to such programs, owing to discourse character of work with author's text, likely «destroys» screen limits and foregrounds interaction of TV communicator (performer of literature works) with TV spectator.

The director recreates new sounding reality while interacts the text as to future concept of work. This reality embraces potential culture, which is in the text and is implemented in the TV director's consciousness. In turn, this culture is transformed into new stratum of the speech culture.

Hermeneutic adoption of art work space by the TV director, or reading-culture according to definition E. Dubnova, I. Tikhomirova, A. Urban reveals new vector of professional activity. This activity is not informative-stereotyped as to art text; it is creative and assures emotional involvement and veritable freedom of the director's creativity: assists his interest to speech application of text and determines subjective aspect of performer's speech.

Suggestive factor of television becomes leading factor modeling speech score of the stage discourse by TV director. Viewpoint of TV suggestion depends on role functions of the addressee (spectator) and the addresser (performer), which is programmed by TV director while making the TV work. In this case, method of correlation between the source and the supplier of information, according to our point of view, is made on the basis of transact analysis, which is primordially stipulated by director's idea of printed word transformation into verbal speech, when it becomes the reason for TV communication.

The aim of our researching is not profound and broad investigation of definition «transactive analysis», thou its key-point toward speech score creation is necessary. The choice of Ego-condition of the addressee and Ego-condition of addresser,

according to suggestions of American scientist E. Bern, is formed by definition of Ego-conditions, choice of which simplifies direction of speech action by addresser and enables to contact with addressee.

In this case the director should focus his attention on transact incentive table of E. Bern (Bern, 1996) for choosing the right «mask» of the performer, voicing literature text, and for the spectator perceiving this incentive with certain response. In researches of R. Schmidt, E. Bern is asserted that Adult «I» is directed on objective assessment of reality, common behavior of communicative participants excels liberated, attentive, interested attitude of addresser to addressee.

Studying TV art programs, we noticed, that performer B. Plotnikov presents extracts from literature works in the condition of «Adult» addresser. His deep, even intonation, pauses intended for communicator's response, whether it is program about N. Rubtsov, or I. Shmelev, and K. Batyushkov, set the ambience of philosophic conversation with communicatively equal partner – TV spectator.

The condition «I'm parent», at out point of view, is intrinsic to A. Demidova as the performer of A. Akmatova, O. Bergolts verses cycle (program «Melody of Verse», State TV Radio Channel «Culture», 2008). Hers lyrical hero likely gives us its protection, speaks about high morals, and sometimes hers intonations includes element of criticism toward the addressee. According to E. Bern' theory, addresser in this Ego-condition aspires to leadership, care for the addressee, right to solve any problems independently, and didactively educates communicator.

At last, the «I'm child» condition is subjective assessment of situation and addressee, provocation to spontaneous creativity. Favorite of fortune S. Bezrukov is such performer as to S. Esenin verses (program «Melody of Verse»,

State TV Radio Channel «Culture», 2008). S. Bezrukov's lyrical hero affords frolicsome, rebellious condition, doesn't care about reaction of audience and tends to impact his mood to the TV spectator immediately.

Each Ego-condition of author's text performer has its own advantages. The director, as the author of program, precisely formulates Ego-condition to his future performers and plans speech score of the stage discourse, which is conformed to arranged transact. So, in future the director is able to control the Ego-condition of addressee. In cases, when the matter is master of speech genres, the director finds the performer with certain manner of chosen works' implementation.

Transactive analysis, according to E. Bern, as «a unit of communication... emerges from annoyance called incentive (I)... and reaction (R) between two appointed Ego-conditions» (E. Bern, 1996, p. 19), could be used in art television direction as external, relative form of supposed communication. Correspondently, creating speech score of the stage discourse, the TV director is able to construct only a part of transact applied to the performer's «mask» and to predict reaction of hypothetical TV audience upon proposed transact in speech score of the stage discourse.

Undoubtedly, trying to achieve total understanding of TV audience, the director projects «parallel transact» working on art text. Certain transact implements factual (contact-set) function of communication, because this ego-condition becomes the source of reaction. The parallel transact hasn't disagreement in interrelationship between communicators, and so communication is able to be in progress «infinitely». Thus, if the TV director translates incentive (I) of Adult-to-Adult Ego-condition, then he expects Adult-to-Adult response reaction. That is role identification of communicators has happened and is accepted both by the addressee and the addresser.

The director as an artistic elocutionist contacts with literature on the TV screen, and thereby expands opportunities of spectator's adjoining to literature. Study of human nature as the main aspect of TV performance enlarges space of speech score for the stage discourse at the expense of expansion of spectator's categories by social, age-specific, sexual and professional factors as well as role distribution upon transact analysis.

Constructions of the role interrelations promote «mask» creation of the performer, effective work under art text embodiment, precisely predict interaction with hypothetical TV spectator.

So, from communicative viewpoint, it is interesting director's experience of author's text reality creation in the program's cycle of Child broadcasting «Results of Education. Motherland and Fates» (LLC «Actual projects» production, under TV Channel «Culture», State TV Radio Channel «Culture», 2007). In these programs art text sounds rather emotionally, slightly didactic as Parents try to cultivate love of audience to works of outstanding writers. However, in the program about Belyaev's family (director M. Katushkin) fragments of works are taken in the form of short citation attracting by mystery and vagueness. So, it makes a perception that limited group of admirers are let into writer's secrets. Such text interpretation, on our point of view, is relied on interaction within Parent-Parent.

The program about Nabokov's fates (director S. Gelver) is flavored by nostalgia of high senses and fine interrelations. Its percept is rather fragile as to mutual understanding of modern people, as if lyric hero gets lost and doesn't know his own way. We consider that transact Parent-Adult is also assists at performer's reading work.

The story about Tutchev and his relatives (director M. Katushkin) carries on in other key. Poet's works are iridescent, they don't puzzle

the spectator, and they amuse taking him into wonderland. Considerate communicator (Parent-Child transact) leads the spectator through small fragments of works hoping to intrigue and fascinate the audience.

The abovementioned models of communication are close by natural interpersonal attitudes, and director's TV version of these relationships imparts much voluminous scale and strengthens influence toward the audience.

Conclusion

Thus, the discourse research of literature basis stirs up the director's imagination, excites interest for literature source, discovers new reading dimensions. We are to underline that the problem of TV verbal analogue creation instead of literature source is the problem that primarily applies to professional reproduction of art text by potential performer creating sense of the whole program.

Making speech basis of sounding text in solo model of TV program, the problem of director's motivation appealing to TV audience, correct distribution of role interrelations between communicators of indirect TV conversation acutely arises. Transact analysis promotes correct consciousness of the own «I» by the performer of director's concept, and choice of necessary status of communicative partner – spectator.

The author of this article innovates the definition «TV stage discourse» on the assumption of research for literature work representation onto screen in art programs. The TV stage discourse is verbally- signed director's construction of art text possessing hermeneutically-performativestrength of expression within indirect communication with spectator in the context of director's concept creation for art program on television.

The director of art program does actively imagine making model of speech score for the TV stage discourse. It is based on

rational cognition and sensitive experience. The abovementioned mechanism of the TV stage
Simultaneously, determined interaction with discourse formation enables the TV director to
art text is implemented by constructing the solve creative problems making speech score for
dialogue with potential addressee – spectator. the performer of art work within TV program.

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